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**Literary Translator's subjectivity through the novel
' الحب في المنفى ' written by طاهر بهاء translated by
Farouk ABDEL WAHAB**

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Dedication

To:

My beloved family

My friends

My workmate Mounia and her family

ZAHIA

The loving memory of my father

My beloved mother

My brothers and their wives

My sisters and their husbands

My beloved Baya, Amine, Amel, Makhelouf, Manel and Romeissa

My workmate Zahia and her family

MOUNIA

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Introduction

Throughout the history of translation, mainly during 1950's and 1960's traditional theories did not adequately justify the translator's status since at that time Linguistics was the most prominent discipline and theorists referred to the notions of 'equivalence' and 'fidelity' to assess the literary translation. Thus, the translator was obliged to be faithful to both the author of the original text and the reader of the target text. Moreover, he was required to be loyal and objective by avoiding personal interferences in his translation. However, by 1970's the complex role of the translator in the whole process of the translation has been regarded. Thanks to modern perspectives, translator's role has gained the part of the lion in the translation process; his personal interferences were widely involved and considered as a 'creation'.

In our dissertation, we have opted for this research topic the translator's subjectivity in the literary translation of the novel 'الحب في المنفى' written by بهاء طاهر translated into English by Farouk ABDEL WAHAB for its originality and to give importance to the translator's self involvement and creativity in the process of the literary translation.

Our objectives to deal with this topic are as follow:

First, to draw attention to one of the critical issues in translation which is the translator's subjectivity in the process of translating the literary texts from Arabic into English language.

Second, to investigate in this crucial issue relying on two theories of translation: Hermeneutics basically known as the interpretative theory of translation and Skopos theory developed under the theory of functionalism.

Third, to show off that the translator's personal interferences are benefic reside in the fact of creating a new piece of art, and we will explore the translator's subjectivity in the translation

of the Arabic novel 'الحب في المنفى', in order to shed light on one of the translated Arabic literary works.

The translator's role was questionable; thus the problematic addressed in our research can be stated in the following questions:

- At what extent was the translator's subjectivity manifested in the achieved literary work?
- Is the translator allowed to create in his literary transition from the source language to the target one?
- Do personal interferences effect on the source text positively or negatively?

To reach the aims of our study, we will answer the research questions by advancing the following hypotheses:

- First, translator's subjectivity may be manifested in literary work more than any other kind of texts because it is full of literary devices and stylistic components to render in the target language.
- Second, any translation in itself would be a piece of art created in the target language that aims to enlighten for instance a fact in the source text.
- Third, personal interferences would be involved since the target language has got a specific structure and the target reader has got a different culture, so the translator plays an important role in combining all these to fit his translation.

In order to solve our problematic we have suggested the following plan which is divided into two chapters in addition to Introduction and Conclusion. In the first chapter we start by a definition of literary translation (I.1), second a definition of translator's subjectivity

is supplied (I.2), third previous researches on the translator's subjectivity is conveyed (I.3). To expand in our study we will review two modern theories in favor of translator's subjectivity (I.4); at this point we refer to both Hermeneutics and Skopos theories. Moreover, to draw a clear itinerary for the modern studies concerning translator's subjectivity we initiate a dichotomy Freedom vs. Restriction (I.5), and then we will end with a conclusion. In the second chapter, we will start by a presentation of the corpus 'الحب في المنفى' (II.1). Then to highlight our corpus we deal with Methodology of analysis (II.2). After this we will investigate in our subject of research 'الحب في المنفى' through an analytic study (II.3) relying on the above theories of translation both Hermeneutic (II.4) and Skopos theory (II.5). At last, we finish with a conclusion.

Moreover, in our work we would refer to some previous researches that made great contributions in translation and also translator's subjectivity in literary works. First, Nida (1993) with the book '*Language, culture and translation*', Second, Nord's (1997) book entitled '*Translating as a Purposeful Activity*'. Third, '*Translator's invisibility*' (1995) and '*The Studies Reader*' (2000) by Lawrence Venuti.

We have identified a gap in the literary translation from Arabic into English language, and we have noticed that there exist many interesting Arabic works however; the number of the translated ones into the English language is very limited. That's why we have found many difficulties concerning selecting an Arabic novel translated into English, as well as, we encountered complexity even in finding analyses concerning translator's subjectivity in the translated novels since the majority of researches tended to focus on the translation process emphasizing on cultural transfer and aesthetic features of the source text and convey them into the target language.

CHAPTER I

The Translator's Subjectivity

The first chapter of our work is an overview of the translator's subjectivity. First, we start by a definition of literary translation (I.1). Second, we present a brief definition of the translator's subjectivity (I.2). Third, we shed light on previous researches on translator's subjectivity (I.3) which is divided into two subtitles; ignorance of the translator's subjectivity (I.3.1) and the recognition of the translator's subjectivity (I.3.2). On behalf of our work, we bring to light the translator's subjectivity on the perception of two modern theories (I.4); the first theory to mention is Hermeneutics (I.4.1), to supplement our subject we have made a humble study for the translator's role on the perspective of Skopos theory which is the second theory to mention (I.4.2). To finish with the first chapter, a kind of dichotomy is issued 'freedom vs. restriction' which engages in drawing the modern image of the translator's subjectivity in present days (I.5) then we end by a conclusion.

I.1- Definition of literary translation

Literature in general is a canon which consists of artistic and aesthetic works in a language by which a community defines itself through its history.

'Literature is a vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story and ode. If we describe something as literature as opposed to anything else the term carries with it qualitative connotations which imply that the work in question has superior qualities; that it is well above the ordinary run of written works' (Cuddon, 1977:472).

The increasing interest in literature of different cultures reaches a compromise, literary translations in particular help these cultures to reach cooperation and requires translation which plays an important role in bringing the gaps, increasing awareness and understanding between diverse cultures and nations to accomplish universal cultures on a common ground.

Literary translation is a type of translation which is distinguished from translation in general by its aesthetic aspects, it must reflect the imaginative, intellectual and intuitive writing of the author. ‘Moreover, literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech...ect. (Riffaterre, 1992: 204-205). Basically, literary translation consists of transferring the meaning of the source language text into the target language one through a process which is done by changing the form of the first language to the form of the second one. Thus, its meaning which is being transferred should be preserved, since the main objective of a translation is "to communicate the meaning of the original accurately and clearly to the readers of translation" (Gutt 1991: 66). We define literary translation in general as a type of translation which is concerned only by translating literary works into literary pieces of work in the target language.

“Prose translation is the translation of novels, essays, fiction, short stories, comedy, folk tales and so on, it is a type of literary creativeness where the written-work of one language is re-created in another”. (Ziaul Haque, Md,2012)

Literary translation is an art accessible only for the privileged ones who has enough imagination and creativity to render the meaning, emotions, and make it at the same time clear and readable. For this, literary works’ translators have to avoid the literal translation and succeed to create by their work a new independent literary masterpiece in the target language with their own style; because ‘literary translation, is translation which involves style as much as meaning and in which the style cannot realistically be separated from the meaning’ (Bush.P, K.Malmkjoer, 1998). Even if the list of difficulties the translator of literary text has to face with are too large such as: high emotional load, abundance of expressive means and concepts, the use of absolute expressions and archaisms, and a large number of stylistic devices.

I.2- Definition of the translator's subjectivity

According to modern researches the translator's subjectivity is defined as:

“the subjectivity that the translator displayed during the translation process, according to including some features as the translator's cultural consciousness, reader awareness, personal traits, social and ideological positions, linguistics competences, aesthetics tendency and creativity” Ya-Mei Chen (2011:121)

It must be realized that the whole process of translation cannot be free completely from translator's influence mainly when the source and the target language belong to different cultures; the first difficulty faced by the translator is finding terms in his own language or the target one that express the highest level of the faithfulness possible to the words given in the source text; such culinary specialties, artisanal terms or jobs that are all particular to the other's culture need to be handled and interpreted with care.

I.3- Previous researches on translator's subjectivity

Throughout the western translation history, many translation theorists and researchers have ever put forward their own understanding about translation and the significance of the translator's subjectivity. Moreover, early translation practices began with the translating of religious and literary works, and the translator's ‘faithfulness’ to the author of the source text was of primary importance in translation researches. The focus was put on the notion of ‘faithfulness’ and ‘equivalence’ relying on linguistics, the translator was ‘faithful to what the author was trying to say’ (Nida, 1991: 19). So, in traditional translation studies, the translator's role in the translation activity was limited by interpreting the meaning given in source language text to the reader in the target language without any personal interferences, and he is considered as being ‘inferior’ to both the author and the reader of the target text.

However, in the modern translation studies mainly in the twentieth century, the translation theories advanced successfully especially in the translation of literary works in¹ which the translator can use his personal creativity to enrich literature in the two cultures. Basing on the traditional and modern translation researches, in our research paper we are going to enlighten and illustrate both the ignorance and the recognition of the translator's subjectivity in the literary translation and of course mentioning the freedom and the restrictionment.

To explain these facts we start by the following concept that belongs to the traditional theories.

I.3.1- Ignorance of Subjectivity in Literary Works

In the long history of translation, studies began with translating religious and literary works lead by linguistic theorists such as Susan BASSNET¹, Roman JAKOBSON², George MOUNIN³, and others, the focus was been on the comparison between the source text and the translated one. During 1950's and 1960's, as linguistics became prominent discipline, the notion of "Equivalence" dominated the translation studies, giving rise to some linguistic approaches to translation such as; theories proposed by Nida⁴ (1964) and Catford⁵ (1965). These linguistic approaches emphasized on the equivalence between expressions in the source language and target one, in this context the translator's work was viewed as 'mechanical' rather than 'creative'. The criteria of both faithfulness and equivalence have given priority to the source text while overlooking the translator's subjectivity.

The translator is asked to give the same copy of the original version and is expected not to be subjective, he is not encouraged to reproduce or create, he has only to transmit the meaning to the reader in target language without involving in the creation or in the

¹ Susan BASSNET, (1980), *Translation studies*, BACKER, M, (1998:102). ² Roman JACKOBSON,(1959), *On Linguistic Aspects of Translation*, VENUTI, L, (2000:113). ³ George MOUNIN, *Theoretical problems on Translation*, (1963). ⁴ NIDA, (1964), *Principles of Correspondence*, BACKER, M, (1998:77). ⁵ CATFORD, (1965), *Translation Shifts*. (ibid : 78)

reproduction. Even the style of writing in the target language should be the same as the original text, in this case the translator has been ignored and dubbed as a 'slave', a 'parrot', a 'servant' and a 'translation machine' (Venuti, 2004) which means that the translator had not to make any effort to bring something new. Although, his only duty was to report what was said in the same way, and to repeat what others said in another language. Thus, he had no right neither to change nor to add anything that was not mentioned in the source text.

“The translator is a slave; he works his brain to follow the footprints of the author. He is translating, devotes his life to it, and employs every graceful turn of phrase with currency among his peers, in order to conform as closely as possible to the meaning of the author”

(Pasquier, 1576:12)

The literary text challenges the translator who has to explore the true meaning and reshape it in another feature, and he should figure out the text according to the cultural setting where it was written. The translator's purpose is to find the equivalences that are more precise and capable to render the implied meaning. Literary texts are plentiful with idioms and proverbs which are meaningful in the context of the culture they belong to; it is difficult to achieve an adequate literary translation since its fundamental issue is getting the equivalent expressions that produce the same effects in the translated text as those the author was seeking for. The translator is required to consider the text from the perspectives of literary translation so that the language of the translated text represents equivalent values to those of the original text such its strength, aesthetic quality and the style in general. Subsequently, the first problem may face the translator when the source text and the target text belong to different cultures is finding terms or contexts in the target language that express the highest level of faithfulness possible to the meaning.

Therefore, our research paper intends to explore theoretically the appropriate reciprocity between the translator's subjectivity and the corresponding constraints. Starting

by, in early translation practices such as religious and literary works, the translator's faithfulness to the source text and its author was very urged because "the translator was compared to a servant inferior to the author of the original work" (Bassnett, 1993:147). Whereas, the literary translations were considered as imitative works, and the translator actively receives, selects and conveys information and asked to be faithful to the original text in his translating process without exerting his subjectivity. He has to observe the semantic sense of the words, the cultural setting and the technical features of the original text to reach and achieve an acceptable translation in the target language.

Consequently, the translator's personal basics are over looked and his creativity is not accepted, although the translator's subjectivity is of a great significance that doesn't mean the translator is authorized to interpret the source text in his own will. According to Nida: the translator is warned not to 'distort the message to fit his own Intellectual and emotional outlook; he is required to minimize "ego involvement" (Nida,1993: 154). In this point, the source text should be the start point of the translation and the translator should be 'faithful' to the author by searching for equivalent words and expressions.

For a long time, the translator's subjectivity has not been recognized or allowed, he is only asked to achieve a mechanical task which makes him a 'slave' of the author and a 'servant' to the reader, and conversely it is very hard if not impossible to accomplish his task without involving personal interferences.

I.3.2- Recognition of the translator's subjectivity in literary works

Since the 1980's great challenges to the traditional translation theories appeared, lead by a group of theorists mainly: Jacques Derrida, Paul Man and Laurence Venuti that opened up many new perspectives for translation studies. They supported widely the view point of the German philosopher Walter Benjamin who claimed that translators were considered as 'the creative subjects' and 'translations as the afterlife of the original works' (Venuti, 2000). The

status of the translator has gained as much importance as the author of the source text and the recognition of the subjectivity of the translator has become an important issue that draw scholars' attention in the twentieth century.

In order to clarify this perspective, we should refer to: first, Hermeneutics a philosophical theory which argues that the translator 'is not a passive recipient of meaning but an active agent in the making of meaning' (Widdowson and Selden, 1993). Second, Skopos theory of functionalism, both of them agree on the fact that translators would feed their own beliefs, experiences and attitudes into their translated texts so that any translation to some degree would reflect translator's own mental outlook, style and culture.

1.4- Translator's subjectivity on the perception of modern theories

At this point, we are going to talk about two modern theories of translation which involved interesting contributions to modern translation studies; we start by the philosophical theory of translation Hermeneutic based on the interpretative theory, then, we carry on by Skopos theory of functionalism

1.4.1- Hermeneutic as the philosophical basis for the translator's subjectivity

First, we will have a short look to the history of Hermeneutic in this chapter in order to talk later on about the contributions of this theory in favor of translator's role in translation.

1.4.1.1- A brief history of Hermeneutic

Etymologically, the term Hermeneutic originates from Greek which means 'interpretation', 'clarification' and 'translation'. In Greek myth, 'is in charge of transforming what is intelligible into a form that human intelligence can grasp' (plato.stanford.edu visited on February, 6th) . In broad sense, it is a theory or philosophy about understanding and interpreting of the bible.

As a discipline, began in the 16th century, with the principles of biblical interpretation as its theoretical basis. It was initiated first by Schleiermacher⁶, Wilhelm Dilthey⁷. In the 20th century, Hermeneutics took on a new feature of philosophical ontology thanks to Heigger's efforts. Later on, Goerge Gadamer was considered as the father of philosophical Hermeneutics www.metajournal.org (visited on February, 2017). He argued that the translator's historical and temporal situation can never be excluded from the process of understanding.

I.4.1.2- Hermeneutic and the subjectivity of the translator

According to Gadamer, the translator as a reader of the original text is not a passive recipient of meaning but an 'active' and 'creative' agent in the making of meaning. He claimed that: "No interpretation can be final. Understanding is a constant play between the interpreters and the text" (Bunnin, 2004: 303).

This means that each translator -as an active reader- acts as a receptor of the source text from his own perception, then he interprets and renders the literary text into the target language according to his own comprehension, under the influence of his historical background, culture and society. Thus, the target text certainly carries the translator's subjective print which means different stylized versions of a single source text. George Steiner also pointed out; each act of reading a text is in itself an act of translation. In this context he states:

"Inevitably, translators feed their own beliefs, knowledge, attitudes and so on into their processing of text. So any translation will reflect translators own mental and cultural outlook despite the impartial intention"

(Katan, 2003: 21).

Now we move to the second theory of translation, to enrich our subject of study.

I.4.2- Skopos theory as the functionalist based theory of translation

In the history of translation studies, it was pointed that when people assessed the quality of a translation they likely had to employ “equivalence” or “faithfulness” to the source text as the most authoritative criterion to judge whether the translation is successful or not. However, functionalist approaches like Skopos for instance initiated the importance of extra-linguistic, cultural and social features.

I.4.2.1- A brief history of the Skopos theory

Skopos is the Greek word for ‘aim’ or ‘purpose’. Skopos theory is a branch of functionalist approaches; it was put forward by the German translator Hans J. Vermeer in 1970’s, and later on developed by theorists like Christiane Nord. This theory aims to dethrone the source text and focus on the translational process and the role of the translator as a creator of the target text. The translator must interpret the source text information “by selecting those features which most closely correspond to the requirements of the target situation” (Shuttleworth, M & Cowie, M 1997: 156). Thus, the target readers’ norms (knowledge, expectations, and values), the situation they are in and the culture can determine whether to change, modify or preserve the function of the source text.

I.4.2.2- The translator’s subjectivity in the perspective of Skopos theory

Skopos theory views translation as an action with a ‘purpose’. It was initiated by Hans J. Vermeer in 1970’s. Vermeer defined Skopos rule as follows: “Translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function” (Gentflier, 2001: 70). So, in this way the translator is authorized to act in the process of translation in his own way by referring to the source text as the original source of information.

However, his translation depends on the target readers' needs and expectations. In such a way the Skopos theory allows the freedom of the translator's subjectivity. Therefore, the translator is free to perform and act as an expert in his work. Hans J. Vermeer objected to the traditional theories based on "equivalence" and "faithfulness" to the source text that stereotyped the translator's role and pull down his status. He believed that the purpose of the text would determine the translation strategies. According to him the principle of "commission" is a set of instructions and details put by the translator before starting his translation, in this way he determines the suitable strategies to achieve the envisaged purpose (Skopos). Vermeer believed that to 'translate' means to 'produce' a text in a target setting for a target purpose and target addressees in target circumstances. Later on, Christiane Nord challenged the traditional theories, and admitted the merits of Vermeer's Skopos rule.

Furthermore, Nord considered that the source text would be a result of a various changes of communication situation (time/place/the reader of the source text) and the new communicative situation changes of the reader in target text control/determine/guide the translation process and the translation in a way to satisfy the reader's needs in the target language. Nord objected to restrict the relation of source text and target text in term of equivalence. Nord believed that the translation is an 'action' based on "intentionality" and allows the translator the freedom to choose the appropriate strategy in his translation in order to set social and cultural reactions as a bridge between different nations, and instead of "equivalence" she suggested the principle of 'loyalty' and 'functionality' (Nord, 1997).

To some extent, "Skopos theory" recognizes the translator's subjectivity since the translational process aims to achieve a work that fits the reader's perspectives in the target language without ignoring his ethics, psychological and social situation.

The following section will deal with the limits that translator should to bear in mind even if he was given freedom.

I.5- Freedom versus Restriction

Traditional translation theory perceived translator's task to be: first, 'faithful' to the source text concerned with conveying style and aesthetic features. Second, to be 'objective' when dealing with ideas of the author and cultural aspects. However, modern translation theories devote a leading role for the translator when achieving his work; he is now free and allowed to create a new independent literary work in the target language. So, to what extent are translators given freedom in their performance and how many restrictions should they bear in mind?

I.5.1- Freedom of the translator's subjectivity in literary works

Freedom of the translator's subjectivity in literary translation has become an important issue of many modern scholar's attention since it is associated with 'creativity'. In the book entitled 'Translation as the intercultural communication' a chapter is written by Rosmary Arrojo named the "Death of the author and the limits of the translator's visibility" the author claims that:

"If the conscious presence of the author is somehow expected to be found in her or his writing, and if the original is seen as the true recipient of its creator's intentions and expression, any translation is, by definition, devaluated since it necessarily represents a form of falsification, always removed from the original and its author".

(Arrojo Rosemary in Snell-Homby, M, Z Jettmarova and K Kainal, 1995:21)

Modern theorists reject the traditional view that the author is the origin of the text and his presence would be manifested in the translated text by keeping his style and cultural aspects. They believe that translators have to be sensitive to the cultural and social differences which exist in the target language, and to be able to address these issues when translating.

Therefore, the involvement of the translator's subjectivity and freedom in his achieved work can only perfect the translation and make it better. Furthermore, it's widely acclaimed by contemporary theorists, that the translator should not make himself a slave by binding his own feet and hands and acting as a machine. In contemporary translator's subjectivity researches, the best translated literary work needs to liberate the translator's style and subjectivity which means that; it's the translator's creativity that may make the translated literary work different and unique. In this perspective, the achieved work with the translator's imprint which reveals the artistic and aesthetic features of the original text would surely satisfy the readers in the target language only by allowing translator's freedom to a certain level.

I.5.2 Restriction of the translator's subjectivity in literary works

In the literary translation the translator is a reader, he interpreted the author's ideas and intentions in a way not to disgrace the origin texts aesthetic, cultural and social aspects and devalued the original literary work. The translator has to report the ideas of the author in such a way not to distort the reality as well as not to shock the reader or the public of the translated work in the target language. Although, the Translator's subjectivity is of great significance, it is not tolerable to say the translator has the absolute power to interpret the original text in his own style (Venuti, 2000).

For this, the translator must bring multiple identities as a reader, an interpreter and a writer and should exchange with the author of the source text. Thus, he uses his style and cultural background to understand the source text and later on, he uses his aesthetic ability to produce a meaningful and successful translation. Since every translation proceeds from a certain cultural purpose, it is widely claimed that the translator's subjectivity would be manifested in the translator's consciousness of the target language culture. Hence, it should not be ignored or prohibited, but only some restrictions are necessary. Bernstein declares that:

“The fact that the overwhelming majority of steady paid employment for writing involves using the authoritative plain styles, if it is not explicitly advertising; involves writing that is, filled with preclusions, is a measure of why this is not simply a matter of stylistic choice but social governance: we are not free to choose the language of the workplace or of the family we are born into though we are free, within limits, to rebel against it.” (ibid, 1995: 05)

This means that the role of the translator is also to create a new text in the target language but it is necessary to convey the source text style, cultural and social features and show the literary values, ideals and beauty of this last. Since the writer’s goal is to express his ideas that he extracts from his society and day life.

As a conclusion for this dichotomy, we affirm that after the recognition of the translator’s subjectivity and the reached freedom while creating his masterpiece, the translator has to make his individuality outstanding under condition of a maximal conveyance of the original content and style. Meanwhile, due to the restrictions of translator’s subjectivity, exaggeration should be avoided and prohibited.

This first chapter has presented the review of the literature; first of all, we have given a brief definition for the main concepts of our research, in order to highlight them. Moreover, we have made a kind of comparison between traditional and modern theories regarding translator’s subjectivity in literary texts, in addition to this, we have supplied a brief description of the two basic theories to use in our investigation: Hermeneutic and Skopos theories. At the end a dichotomy has been initiated to declare the appropriate role for the translator in literary translation.

Chapter II
Analytic Study of the Translator's Subjectivity
in the Novel "الحب في المنفى"

In the previous chapter, we have theoretically dealt with the translator's subjectivity in literary translation throughout two theories; Hermeneutic and Skopos. In this chapter, the practical part, we provide an analytic study of the translator's subjectivity in بهاء طاهر "الحب في المنفى", a story directed in order to influence the people all over the world, translated into English language by Farouk ABDEL WAHAB. To investigate in our practical field, we have introduced this chapter, first, by the presentation of the corpus (II.1) which is the novel of بهاء طاهر "الحب في المنفى" and its translated version by Farouk ABDEL WAHAB. Second, we have suggested in this chapter a methodology of analysis (II.2) in which we present the different steps to follow to achieve our practical study. Third, we supplied our work by an analytic study (II.3). To deepen in our analysis we are going to study the translator's subjectivity by analyzing the extracted examples through two theories of translation; Hermeneutic theory (II.4) and Skopos theory (II.5). The chapter then ends with a conclusion.

II.1- The presentation of the corpus

The nineteenth century witnessed a great revitalization in the record of Arabic literature, a variety of themes have engaged the imagination of many writers. At this period of time, the theme of 'exile' has been explored and treated by the majority of the Egyptian writers and translators who were victims and exiled for many reasons. To explore our subject study, we refer to بهاء طاهر, one of the most famous Egyptian writers who wrote several novels and stories. Among them, the book "الحب في المنفى" written in 1995. It is a widely applauded novel, described by I'tidal Osman in *Nidaa* magazine as "an expansive vision that encompasses world and homeland, north and south, self and other" (طاهر , 1995).

In our research paper we have opted for the bilingual corpus which consist of two versions: first, the Arabic novel "الحب في المنفى" written by بهاء طاهر and published in 1995.

In this novel the author tried to show the actuality of the Arabic World in the period where the academics and elites left the mother land as obligatory exile; in order to look for individual as well as artistic freedom in writing and exploring of the self and the other.

Second, the translated version of the novel into English language as 'Love in Exile' by Farouk ABDEL WAHAB in 2001. He translated this book to show off his antagonism of the Israelite monstrous massacres against the Palestinian refugee camps "Sabra and Chatila" in Labanon. such events aroused the translator's sympathy like all the Arabs, as we have presented him before, he is an Egyptian who lived the half of his life abroad precisely in Chicago which means that; he was familiar with both Arabic and English languages and cultures. For this we are going to study the literary translator's subjectivity in the translated version 'Love in Exile' since both the author and the translator were Arabs; they had the same cultural and historical background and lived far from the mother land.

II.1.1- Summary of the novel

The protagonist was an older divorced Egyptian journalist. He lived in exile in a European city leaving his ex-wife and his two children in Egypt. During a human rights conference in this European city, the protagonist met both his old friend Ibrahim who was there to write articles and an Austrian "beautiful young woman" (ABDEL WAHAB,2001) Brigitte, who worked there as a tourist guide. Together with Ibrahim the narrator decided to go to a café to catch up on old times while discussing the political past of Egypt after the end of the rule of Abd al-Nassir. They met Brigitte, together with Dr Muller her uncle and the person in charge of the conference.

One day the protagonist had a meeting with a journalist named Bernard. He brought Ibrahim with him, so that they could discuss the possibility of publishing news about the Israelite massacres in Lebanon. Brigitte and the protagonist met each other frequently since Ibrahim's mission was ended. One day she revealed to him things about her family and ex-husband Albert, whom she met and loved profoundly at university and got divorce after some sad and painful events.

Furthermore, interest on what was happening in Lebanon began to grow up in the protagonist's heart and mind. Thanks to Bernard, he met Youcef the café owner's husband who was a young and exiled Egyptian who wished to be a journalist and a Norwegian nurse named Marianne Eriksen who had just returned from a refugee camp in Lebanon. Her narration of the horrifying and atrocious scenes of torture had a great impact on the protagonist.

When he came home that day he collapsed and he was hospitalized. During this period the doctor forbade him to hear any disturbing and upsetting events, and prevented Brigitte from talking about the news but when he got out of the hospital he started again to read the newspapers and articles.

The protagonist and Brigitte fell in love with each other. They decided to shelter themselves in the warmth of their love, and forgot about the outside world despite the big difference in age. He claimed in this novel that he had always tried to fill the roles that were expected of him; being a good husband, a good father, and so on, but he had never tried to simply be happy.

Yusuf introduced the protagonist to a strange Arab prince that wanted his help to start an Arabic newspaper. The protagonist agreed to meet the prince. This later, in the beginning was presented with good ambitions and intentions, but he turned out to be dishonest, and had relationship with villain people. At the end, he turned out to be a risk to the love relation between the protagonist and Brigitte than the author's inner conflict. Suddenly, the

protagonist received a phone call from Ibrahim. He is in the refugee camps " Şabra and Shatila ", and he started to describe terrible and awful scenes from the Israel massacre against the Egyptian refugee camps that had taken place in 1982. Because of these inhuman acts Brigitte and the protagonist participated in a manifestation against these cruelties.

That day in the afternoon, the protagonist received a letter from the newspaper in Egypt which fired him. The same thing happened to Brigitte who had refused to give the prince French courses. This turns out to be the work of the prince they recognized that he was everywhere and would never let them live in peace because both of them refused to collaborate with him.

Because of this, Brigitte decided to travel back to Austria to spend some time with her father. The protagonist wished her to stay and she tried to make him drive off the road so they can at least die together. Once at the airport, they briefly said goodbye and the protagonist left, sat down on a bench in a desolate park where everything ended in an inexplicable peace and quietness.

II.1.2- A brief note about the writer of the novel بهاء طاهر

بهاء طاهر is an Egyptian writer; he was born in Cairo in 1935. His father was an Arabic School teacher from whom he inherited his big appetite for reading and his self-esteem, while from his mother he took sensitivity. After attending Cairo University, he helped found Cairo radio's cultural program in 1957. In this period, Children were being killed by bombs day after day, while the world remained silent about these crimes and Taher became deeply depressed at his helplessness.

Thus, he participated in demonstrations which he described as a national duty as well as he didn't stop from writing and criticizing this silence. بهاء طاهر considered himself as one of the surviving Nasserites; he was widely supporting the ideas of the Egyptian president

Djamel ABED ENNACER. However, after Anwar SADAT came to power in the 1970's he claimed: "I saw positive things Nasser did destroy. Despite grave mistakes, the thrust was for social justice and the right of the poor to be liberated after centuries of subjugation. I believe what he did was a miracle, given the context when people were dying of hunger in the countryside" (www.theguardian.com Visited on Mars 2017). At that time intellectuals have made great sacrifices for a renaissance; they may have been fired from their jobs, some were thrown in prison, displaced or exiled and some were killed. He said "we were accused of being a red cell in Cairo radio, though we were presenting both sides. SADAT said "those who are not with me are against me" (ibid). بهاء طاهر was sacked in 1975, and driven into exile, however, in Switzerland, he found time to write.

بهاء طاهر was one of the most respected writers in the Arab world, He wrote six novels (three of them are translated into English) from short story collections, plays and non-fiction. Most of the thoughts preoccupying Taher in the recent years were related to the marginalization of intellectuals, the neglect of culture and its regression in the Arab societies. He published his first story in 1964 when he came back to Egypt and received much literary acclaims; he was honored by the State Award of Merit in Literature, in addition to the Egypt's highest esteem for writing in 1998 and the Italian 'Gruppe Acerbi Prize' for his novel 'Aunt Safiyya and the Monestry' in 2000.

II.1.3- A short biography of the translator 'Farouk ABDEL WAHAB'

Farouk ABDEL WAHAB Mustafa who sometimes used the pen name Farouk Abdel Wahab was born in Tanta, Egypt. He did his initial studies at the University of Cairo. He received a BA degree in 1962 and an MA in English Literature in 1969 (<http://www.aucpress.com> Visited on Mars, 2017). After that, He pursued doctoral studies at the

University of Minnesota and obtained a PhD in Comparative Literature in 1977. Later on, he taught at the University of Chicago from 1975 for forty years and he was a member of the Middle East Studies Association and the Arab Cultural Council of America (ibid). Farouk ABDEL WAHAB was first occupant of Ibn Rushed University Professorial Lectureship in modern Arabic Language, and was also the Associate Director of its Center for Middle Eastern studies, ABDEL WAHAB was also a noted translator of contemporary Arab literature and among his translations are the following:

- 'A certain woman' By Hala el Badry.
- 'Birds of amber' by Ibrhim abdel Meguid.
- 'No one sleeps in Alexandria' by Ibrahim Abdel Meguid.

Adding to all these translations, he also translated works by 'Shakespeare' and 'Pirandello' into Arabic language.

II.2- Methodology of analysis of the translated novel "الحب في المنفى"

In this section we are going to analyze the extracted examples from the novel "الحب في المنفى" written in Arabic by **بهاء طاهر** and translated into English by Farouk ABDEL WAHAB by following these steps:

First, we extract few examples from the Arabic version of the novel mainly in the last chapters nine, ten and eleven where the author dealt with the massacres of 'Sabra and Shatila' in Lebanon in 1982. Second, we will compare them with their translation by FAROUK Abdel Wahab in the English version. Third, to extend in our work we are going to study the literary translator's subjectivity by analyzing these extracted examples on the perspective of Hermeneutic and Skopos theory. Since the Hermeneutic theory allows the translator to refer to the explanatory strategy in interpreting the implied meaning in the source text in case he didn't find its equivalence in the target language, and Skopos theory that authorizes the translator's decision making in conveying the source text message by the 'purpose'.

Hence, our study stresses on the influence of the cultural background, linguistic competences and stylistic components in the translator's participation in the creation of a new literary work in the target language; seeing that Farouk ABDEL WAHAB was familiar with both the Arabic and the American societies as mentioned in his biography.

Then, we add an analytic study which includes some examples extracted from the novel concerning the translator ABDEL WAHAB's subjectivity to sustain our task.

II.3- The analytic study of the translator's subjectivity in the novel " الحب في المنفى"

In our field study, we have examined the translator's subjectivity in the literary work "الحب في المنفى" written by بهاء طاهر through the two theories Hermeneutics and Skopos. Before analyzing the chosen examples we shed light briefly; first on the literary texts that are characterized by their different structure and style comparing to other texts in other languages, second on the literary translator's subjectivity which is the translator's freedom in interfering in the creation and the production of a new literary work according to the cultural consciousness, reader awareness and the linguistic competences as we have highlighted in the first chapter.

In this order, the translator has to observe the semantic sense of words and the cultural setting aiming to find adaptations for what was intended in the source text, and to make his translation acceptable in the target language and the receptive culture.

Subsequently, we are going to study Farouk's ABDEL WAHAB subjectivity while translating the novel ' الحب في المنفى ' written by بهاء طاهر by illustrating the literary translator's decision making in the translation process, and his participation through

Hermeneutic and Skopos theories in the creation of a new literary work that may convey successfully the implied message in the target language .

II.4- Translator's subjectivity through Hermeneutic theory in the translated novel 'الجب في المنفى'

In this section of our research paper, we are going to examine how hermeneutic theory is useful in studying translator's subjectivity. As we have mentioned before, Hermeneutic theory lead by Gadamer allows the translator's personal interferences in the process of translating given that Hermeneutic considers reading the source text and understanding it as a first step to create a new work, the second one is the interpretation of the meaning of the source text in the target language with taking into consideration the reader's surrounding and his awareness, mainly when we deal with the literary texts which are full of abundances, idioms, images and metaphors.

Consequently, the translator may add or omit words and expressions or explain the images by a simple language in a way the reader in the target language could receive the content of the novel 'الجب في المنفى' written by بهاء طاهر

To achieve our purpose, we are going to examine how Hermeneutic theory is practical in the translator's subjectivity. By analyzing the novel 'الجب في المنفى' written in Arabic by بهاء طاهر and translated into English by Farouk ABDEL WAHAB. Thus, we have extracted few examples of the translator's subjectivity that were of a great importance to fit our work. Indeed, we are going to explain and clarify these facts relying on hereinafter examples such as explaining metaphors and also omitted or added expressions to support our research.

Example one

-كنت قد أرسلت إليه إيصالات المستشفى، فكتب في رسالته إن الصحيفة ستسد

تكاليف العلاج وتمنى لي أن أقضي نقاهة مريحة، لكي يعود إلى الصحيفة

قلمي "الذي يعتز به". (طاهر: 208)

- I sent him the hospital bills and he wrote that the paper would pay my medical expenses, and he wished I would have restful convalescences so that my contributions which he "cherished", would continue. (ABDEL WAHAB: 230).

In this example the author of the source text **بهاء طاهر** used a metaphor in arabic language, however the translator Farouk ABDEL WAHAB explained the meaning of this metaphor in his own style to achieve his objective that is to convey its content rather than suggesting the equivalent metaphor in English language or giving a literal translation. For this, he interpreted it in a way that can make the reader in the target language understand that the editor-in-chief cherished the journalist's contributions which were his written articles to the news paper, and the implied message here was not the return of his pen to the newspaper as it was expressed in the source text. Therefore, we notice here the translator's subjectivity seeing that; he referred to the explanative strategy after understanding the metaphor to convey its intended meaning as Hermeneutics theory urged.

Example two

- ثم سكت لحظة قبل أن يقول بتأثر:

"أخذني سموه على كفوف الراحة حتى أوصلني إلى التوبة و الحمد لله .ثم أفهمني

كيف نخدم قضيتنا...". (طاهر: 225)

- Then he fell silent for a moment before saying with feeling, "his highness took care of me very well until he let me to repentance, thank god, then explained to me how we can serve our cause " (ABDEL WAHAB : 249).

In this example the author of the source text, to show how the prince Hamid treated Youcef, used the metaphor "أخذني سموه على كفوف الراحة" to enrich his style and attract the reader since Arabic is known as a rhetoric language. Though the translator Farouk ABDEL WAHAB manifested his subjectivity by modifying the way of expressing the meant idea in this image; which means that his purpose here was to transmit the given information in this metaphor to the reader in the target language. So, he explained it in a direct and simple language as Hermeneutics theory suggested rather than checking the corresponding image in the receptive culture. In this doing, the target reader would understand that the prince Hamid took care of Youcef very well until he led him to repentance.

Example three

- "ألم أقل لسعادتك إن السياسة بحر غويط ؟ ... في بعض الأحيان يا أستاذ يجب أن تشغّل مع عدوك و أن تدخل عبه لكي تعرف سره. الامير يشغّل مع دافيديان و مع الجن الأزرق لكي نصل إلى غرضنا بإذن الله. (طاهر : 225)

Didn't I tell you that politics is a very deep sea? Sometimes, Ustaz, you have to work with your enemy and get very close to him to know his secret. The prince works with Davidian and with the very devil himself to achieve our ends, God willing (ABDEL WAHAB: 249)

In this passage, the translator Farouk ABDEL WAHAB didn't interpret in the same way as it was given in the source text since its author wrote in Arabic language which is full of images and artistic features. Although, to express the same meaning after understanding the

passage as Hermeneutics suggested, he explained it in his own style that fit the reader in English language that is simple and direct, and doesn't need a lot of image

To argue this, we have extracted different examples through which the translator Farouk ABDEL WAHAB acted by his own will such as ;omitting the expression " لسعادتك " as a first example which is a used expression in Egyptian society to express respect. However the translator judged it useless to mention in the text in the target language which means that ;the priority is given to explain and convey the meaning rather than keeping style's beauty. As a second example in the same passage, we have extracted the metaphor "تدخل عبّه لكي تعرف سرّه" which means according to the explanation that we have found in the Arabic dictionary " قاموس المعاني " , " عبه " means:

-عب الإنسان : حزن ، حجر ، جيب.

In this doing, the author of the source text used this image to show that Youcef had to be very close to the prince in order to get his secrets. However, the translator Farouk ABDEL WAHAB authorized himself to act freely and interpret; this metaphor " تدخل عبّه لكي تعرف سرّه " in his own style, his priority is to make the reader in the target language understand that Youcef's objective in having a good relation with the prince Hamid wasn't to betray his country but to be very close to him to know his secrets in order to serve their cause.

As a third example in this passage, The translator Farouk ABDEL WAHAB explained the expression " الجن الأزرق " , which is used to express danger in Egyptian culture, by the expression " the very devil himself "; that means the most dangerous devil in the target language since he used " very" which means according to oxford dictionary: very = extremely, used to emphasize a noun. It may also represent the same danger meant in the

source text rather than " the blue devil" that could express only the color of devil without emphasizing on the danger and conveying the implied meaning.

Consequently, we have noticed through these examples; that the translator referred to the explanative strategy to convey the meant ideas in these images that was his priority. We have observed that he didn't focus on the perfection of style or the success in translating the images as they were given in the source text ; in other words the subjectivity of Farouk ABDEL WAHAB was manifested by his explanations of these expressions which are typically Egyptian that didn't have any equivalents in English language.

That is why, we argue that the Hermeneutic theory is practical in conveying the content of these expressions by means of the explanative strategy to manifest the translator's subjectivity while following its steps ; understanding, explaining and interpreting basing on his own detailed and clear style in a way that fits the text in the target language and the receptive culture ,and could furnish the reader in the target language with these explanations being hopeful to create the desired effect.

To deepen our analysis concerning the application of Hermeneutic theory on our subject of study, and through our reading of the two versions of 'الحب في المنفى', the English and Arabic, we can clearly see that ; in addition to metaphors, the translator manifested his subjectivity because of the cultural setting and the reader's awareness .Thus, we have selected few examples where he allowed himself to add and omit words or expressions with the intention of giving more details to the reader in the target language. Since this later didn't recognize some information given briefly in the source text comparing to the reader in the native language who didn't need more explanations to understand as the author dealt with their history and culture.

Example four:

-رجوتك يا أستاذ ان تهدئ إبراهيم .حالته صعبة!...

كلنا والله حالتنا صعبة بعدما رأيناها في صبرا و شاتيلا. (طاهر: 212)

4- "I beg you to calm Ibrahim down. He's in very poor shape we all are, after what we have seen in the Sabra and Shatila refugee camps....." (ABDEL WAHAB: 234)

In this passage, the translator Farouk ABDEL WAHAB reformulated the ideas given in the source text by explaining them to English language in a way to be more clear and direct to convey the message ;first he omitted the expression " يا أستاذ " ,which is used in Egyptian society to address to the elites or unknown persons, that he could replace by "Mister" which means according to oxford dictionary:

Mister: 1-(mister)the full form ,not often used in writing, of the abbreviation Mr 2-(spoken) used, especially by children ,to address to a man whose name they don't know .

Second, he explained the expression " حالته صعبة " ,after understanding what was meant by the author of the source text, by "poor shape" that refers to his health situation rather than saying "difficult situation" which means " حالته صعبة ".So, the steps of Hermeneutics were applied in this example;since the translator firstly understood that Ibrahim's health situation was difficult and bad ,then he interpreted this message by the suitable expression in the target language " poor shape"; which means according to oxford dictionary:

Poor: 4 not good ;of a quality that is low or lower than expected-to be in a poor health/condition-

Shape: get (yourself)into shape to take exercise, eat healthy food, etc. In order to become physically fit.

Third, at the end of the passage the translator added an expression by his will "refugee camps" that was not mentioned in the source text given that the reader is familiar with these places. Otherwise the reader in the target language couldn't guess what the phrase " Sabra and Shatila" means, in other words, the reader could just understand they are two towns in Lebanon. As we have observed, the translator subjectivity is manifested through Hermeneutics theory by allowing him to add and omit words or expressions to make his translation more successful; when he explained to the reader in a clear way so that his needs could be fulfilled .

Hence, the translator's interferences here put the reader's awareness in the first position as we know that this novel was translated into English language, so the target reader may ignore many details about the Arab culture or history. Therefore, the translator chose this strategy to tell everyone and to rise curiosity on each individual to search and dig about these camps, and made them aware of the atrocity of the crimes that happened in 1982. So, hermeneutics theory here is practical to highlight this expression and justify the omission of expression and the addition of details to fit the translator's choice and objective since it allowed him to explain the intended meaning in another way.

Example five

-وقال بانفعال : مظاهرة كبيرة بحجم هذه الجريمة! ... ثم استدرك : و لو أنه لو

خرجت المدينة كلها في مظاهرة فلن تكون كبيرة بما فيه الكفاية. (طاهر : 223)

- He told me, "A demonstration the size of the crime! ",then he corrected himself and said, "even if the whole town join this demonstration, it would not be big enough." (ABDEL WAHAB : 247)

The translator in this example omitted the word " بانفعال " used by the author of the source text to describe the reaction of Antoine, the president of the Palestinian friendship society in the country. In view of the fact that the Arab language needs a full of emotions to

describe situations, however in English language it was sufficient to the translator to convey the meaning by " he told me: without describing his state. We can clearly see in the same example that the translator analyzed the meaning of " استترك " when he understood the intended message in the source text; as it was urged by the Hermeneutics theory.

Thus, the translator interfered his knowledge and his linguistic competences to interpret the message to the reader in the target language by using this expression " He corrected himself and said....";this to explain that the meaning of " استترك " in this passage is " regretted" what he said and reformulated it in another way. Accordingly, he preferred to explain the word instead of giving its synonym in English language "redress" or "retract". consequently, we perceive the translator's subjectivity in reformulating the expressions to explain them clearly in the target language as Hermeneutic leaders argued; understand then interpret. That is what allowed the translator Farouk ABDEL WAHAB to add and omit words and expressions in his achieved work; from which we have deduced the translator's subjectivity manifestation.

II.5- Translator's subjectivity through Skopos theory in the translated novel "الحب في المنفى"

According to Skopos theory, put forward by Hans J. Vermeer in 1970's, as we have said in the previous chapter, it goes beyond the theoretical field, as a set of concepts, to the application field, applied on translation process. In the translated novel 'الحب في المنفى', we are going to examine the translator's subjectivity in the perspective of Skopos theory, concentrating on three potential criteria, first: Cultural interferences, this would be clarified through examples such as the use of French and Arabic words, omission and addition of words or expressions in the target language. Second, we move to study the appeared linguistic competences of the translator in the novel; to argue this, we have selected few samples consisting on the personal choice of words and expressions in addition to repetition

of some words. Third, we are going to examine the stylistic components by extracting some examples from the target text.

II.5.1- Cultural interferences

At this point, we are going to dig deeper in the novel 'الجب في المنفى' to find out features of translator's subjectivity concerning the source text's intercultural transfer to a foreign culture, through some examples from the novel relying on Skopos theory of functionalism.

II.5.1.1- Omission and Addition of words and expressions

In this section, we show up the translator's decision making through the omission and addition of the given expressions or words in the source text.

Example one

- 'و قلت لنفسي بعد أن قرأت هذه الرسالة..من يقرأ هذا الكلام يا سيد دافيديان يعتقد أنك أنت أيضا دفعت الضريبة في أوشفيتز..أما أغلب ظني فهو أنك كنت أيامها في قصر كبير في حي 'الظاهر' في القاهرة أو في 'ستانلي' في الإسكندرية، تعيش عيشة المليونيرات و تفكر في الولايم و الصفقات أكثر من تفكيرك في جرائم النازيين' (طاهر: 209)

1- " After I read the letter I said to myself that whoever read that letter would think that you too had paid the tax in Auschwitz, when most likely in those days you were in a big palace in the Zahir neighborhood in Cairo or in Stanly Beach in Alexandria living the life of a millionaire, thinking of banquets and deals rather than Nazi crimes. " (ABDEL WAHAB: 231)

In this passage, the author of the source text TAHER Bahaa first used the expression

'يا سيد دافيديان' to emphasis on the person who wrote the letter; by which he justified Israel's

violations of the international war laws against Palestinians in Lebanon. However, the translator omitted this mentioned expression in the source text 'يا سيد دافيديان' who was defined as a dangerous businessman in the source text.

In this example we notice Farouk ABDEL WAHAB's subjectivity manifested through personal interferences by omitting the expression 'يا سيد دافيديان' which means; the translator's 'purpose' is to show to the reader in the target language that not only the Davidian who is terrible but there are so many rich people like him all over the world who are supporting the monstrous acts of Israel. So, the translator omitted this expression by the 'purpose' as Skopos theory urged to generalize the fact of complicity of the others instead of blaming the Davidian alone.

Second, the author of the source text also used the word 'ستانلي' which is the name of a well-known touristic pole in Alexandria without mentioning what does it refer to, since the author is an Egyptian who wrote in Arabic language which means that; the reader in Arabic language is aware about this famous place in Alexandria

Conversely, in interpreting this passage, the translator Farouk ABDEL WAHAB added the word 'beach' to 'Stanley' by a " purpose " of clarifying to the reader in the target language that 'Stanley' is a 'beach' in Alexandria providing that this reader may ignore the details.

Moreover, the translator's subjectivity lies in the fact that he emphasized on 'Stanly' by adding 'beach' instead of saying only 'Stanley' that the reader may not perceive the intended information; because in 'Stanley' in Alexandria there is also a bridge allowed for all people unlike 'Stanley beach' that is a private area allowed only for high rank and rich people. According [https://en.wikipedia.org/wiki/Stanley_\(neighborhood\)](https://en.wikipedia.org/wiki/Stanley_(neighborhood)) , visited on April, 19:

‘Stanly is a neighborhood near the city center of Alexandria. The area is most famous for iconic Stanly Bridge on the Corniche as well as its private-access beach’.

By this, the translator’s ‘aim’ in the addition of this word is to illuminate this information for the reader in the target language; that Davidian was enjoying his comfortable life in a big palace and ‘Stanley beach’ in Alexandria. Therefore, Skopos theory is practical in interpreting this example since it allows the possibility of translating the source text, basing on ‘the purpose’ regarding cultural background and reading awareness.

Example two

يرجع صحفيون من هناك يريدون أن يحكوا عن الفظائع التي رأوها لكن ما
يكتبونه لا ينشره أحد. أليس كذلك يا عزيزي لورانس؟ (طاهر : 210)

2-"Journalists come back from Lebanon. They want to write about the atrocities they have seen; It is their profession .But what they write, no one publishes. Isn't that so, my dear Lawrence Déonna?
(ABDEL WAHAB: 232)

In this extract, The author of the source text wrote about the difficulties that journalists faced while reporting to the whole world what happened in the Palestinian ‘refugee camps’ in Lebanon. Thus, the translator in this example added by his own will first; the expression ‘It is their profession’ to stress on the journalist's duty which is to inform people about all what happened in "Sabra and Shatila". Second, he gave the full name of the journalist "Lawrence Déonna" whereas the author of the source text mentioned only the first name "لورانس". This means that; the translator Farouk ABDEL WAHAB was aware about all the details of these events in Lebanon in 1982 as they belong to the same country.

Therefore, the translator ABDEL WAHAB, while interpreting this passage, allowed himself to interfere and modify the passage by keeping the intended meaning. The translator's

subjectivity is marked when he added by his own will the expression ‘It is their profession’ in order to remind the journalists about their work; normally to report and publish articles about the horrible massacres against Palestinians, and enhance them to be honest. That’s why, he wrote the full name of the journalist Lawrence Déonna who is a Swiss journalist, reporter and writer that admired life of the Middle East (www.rts.ch/archives/tv, visited on April, 30th).

Through this analysis, we argue that the translator Farouk ABDEL WAHAB’s subjectivity was manifested on the perspective of Skopos theory since the translator’s role, according to this theory, ‘is to offer information about certain aspects of the source text-in-situation’ (Reiss and Vermeer 1984/1991: 76).

II.5.1.2- The use of Arabic and French words in the translation

At this stage, we are going to show the involvement of the translator’s subjectivity through the use of Arabic and French words.

Example one

-’..ولكن الأستاذ إبراهيم مريض بالسكر كما تعرف.’ (طاهر : 212)

‘...but Ustaz Ibrahim is diabetic, as you know. (ABDEL WAHAB: 235)

In this example ,the translator Farouk ABDEL WAHAB didn't translate the word "الأستاذ" into English language although he opted to keep it in Arabic language ‘Ustaz’ instead of ‘mister’ or ‘sir’ in English ,and wrote in phonetics transcription .This can be justified by translator’s subjectivity in the use of language since both the author and the translator were sharing the same cultural and historical background.

Example two

-...يجلس معنا و نحن مخطوبان في غرفة الجلوس بالبيجاما أو بالجلباب...'

(طاهر: 06)

-‘...he would sit with us in the living room in his pajamas or **galabiyva** when we were engaged...’ (ABDEL WAHAB: 08)

-‘كان شابا طويلا يضع حول رقبته باستمرار الشال الفلسطيني’ (طاهر: 223)

-‘He was a tall young man who always wore the Palestinian **Kafiyya** around his neck.’ (ABDEL WAHAB: 247)

In this example we have illustrated two extracts in which the translator FAROUK Abdel Wahab interpreted two words mentioned in the novel 'حب في المنفى' by Arabic words like

'الجلباب' أو جلابية بمعنى ثوب فضفاض يلبسه عامة 'الجلباب' which means in Arabic

'الشعب' www.almaany.com (visited on April 30th). that he translated by 'galabiya' which

represent the same significance in the Arabic language mainly for the Egyptians. In addition to this, he dealt in the same way with the word 'الشال' in the second extract that means :

'الشال': ملحفة من القماش الخفيف تلقى على الرأس فتتسدل على الرقبة

www.almaany.com (visited on April 30th).

The translator interpreted it by the word "alkaffiya" as the word 'الشال' is called in the Egyptian society rather than giving its equivalent word 'the veil' or 'scarf'. Both of them refer to traditional clothes that Arabs wore. In his doing, the translator FAROUK ABDEL WAHAB has interpreted these words with other words in Arabic language written in Latin alphabet, that are more used by the Arabs for instance: 'galabiya' for 'الجلباب' and 'kafiyya'

for 'الشال', since the translator's 'aime' is to give an arabic touch for his translation derived initially from his Arabic Egyptian origin, as we said in the biography.

Therefore, relying on Skopos theory that affirmed that 'translation is a cultural-transcending process' (Vermeer 1992:40). The translator's subjectivity is considered through these multicultural influences; as we have said before the translator is an Egyptian, so he was influenced first by his mother land's culture and language that's why he kept using Arabic .

Furthermore, to make his translation rich of cultures, Farouk ABDEL WAHAB interpreted few expressions and words given in the source text by French expressions and words instead of checking the equivalents that may render the implied meaning in the English language such as; 'Coup d'état', 'le progrès' and 'café' as we are going to illustrate in these following examples.

Example three

....-قبل الانقلاب العسكري... لم يكن أحد يموت في شيلي.... (طاهر: 10)

- '...before the military Coup d'état no one was dying in Chile...'

(ABDEL WAHAB: 13)

In this example, the translator Farouk ABDEL WAHAB preferred to use the expression in French language "Coup d'état " to interpret the given expression in the source text " الانقلاب العسكري " instead of translating it by 'government overthrow' in English language

Example four

و تذكرت أنني في الآونة الأخيرة كنت ألاحظ هنديا معينا يجلس في المقهى حين

التقي ببريجت' (طاهر: 199)

- '...I had been noticing a certain Indian sitting at the café when I met Brigitte...' (ABDEL WAHAB. 221)

In this example, the translator Farouk Abdel Wahab translated the word 'مقهى' by the french word 'café' rather than 'cafeteria' or 'coffee house' in the English language knowing that this word originate from French language according to Oxford dictionary . <https://en.oxforddictionaries.com> (visited on April 30th).

Example five

'وكانت صحيفة 'التقدم' الصغيرة التي يعمل فيها برنار تصلني في البريد كل يوم...' (طاهر: 201)

- The small newspaper Le Progrés where Bernard worked was delivered to me by mail every day.' (ABDEL WAHAB: .223)

In this example ,the translator used the French word 'le progrès' instead of using the English word 'the progress' to interpret the expression 'صحيفة التقدم' that was mentioned by the author Bahaa TAHER in the source text.

By This doing, we notice the translator's subjectivity manifested in the use of French words providing that; it was the used language in 'صحيفة التقدم' which influenced the reader at that time, in other words these expressions were very frequent at that period. For this, one could realize that the translator's "goal" as the " Skopos " theory affirm; is to fulfill the reader's needs in the target language since this later was influenced by the prominent newspaper 'le progrès' at that time. In addition to this, the French words are used in this translation seeing that it was the spoken language of the high class, and for the reason that Egypt was conquered by France during Napoleon empire (www.touregypt.net, visited on April 30th).

To be more precise, through this multilingual translation, the translator's "aim" was to target a great number of people all over the world, and make them feel concerned by the Israelite massacres in " sabra and shatila " against Palestinians refugees.

II.5.2- Linguistic interference

Throughout these following examples, we are carrying our analyses of the novel "الحب في المنفى" and emphasizing on some samples of the linguistic devices by which we study the translator's subjectivity on the perspective of Skopos Theory. These examples are extracted regarding the translator's linguistic competences which consist on the added or the omitted words and expressions, besides to the choice of words, and also linguistic devices as repetition of words is worth to mention.

II.5.2.1- Omission and addition of words and expressions

In this part, we illustrate the translator's decision making through omission of words.

Example

- "بس كده؟.. إنت تأمر. باي باي.. أنا باحترمك يا سي خالد، مبسوط؟.."

خد لفلّم بابا". (طاهر :188)

- "Is that all? That's easy. Bye-bye. I respect you Khalid. Are you happy? Here, talk to Dad" (ABDEL WAHAB : 207).

In the original text BAHAA Taher used the Egyptian dialect in the whole telephone conversations between the protagonist and his children Khalid and Hanadi, for instance, the expression " أنت تأمر " to show that Hanady was ready to obey and satisfy her brother, and the expression ' يا سي ' which is used frequently in different Arabic dialects specifically the Egyptian one. This expression means that you respect the person you are talking to however

even the Arabic reader may understand clearly; that in this conversation, Hanady used the expression "يا سي خالد" for mockery because her brother made her angry. In this example, the translator Farouk ABDEL WAHAB omitted this expression "يا سي خالد" in his process of translation. Seeing that, he is linguistically competent, the translator Farouk ABDEL WAHAB preferred to omit the expression without changing the meaning of the source text; relying on Skopos theory this is justified by the fact that: "a translation realizes something 'different', not something 'more' or 'less' " (Vermeer 1983).

Moreover, it is worthy to mention that translator ABDEL WAHAB added firstly the English expression "that's easy" and omitted the expression "أنت تأمر" to convey the meant idea in the mentioned phrase in the source text "أنت تأمر" rather than interpreting it by its exact meaning in the target language "you just order". Secondly, to translate the phrase "يا سي خالد", he could use the equivalent word in English language 'Mister' that's by definition, according to Oxford living Dictionaries (visited on April, 29th), Mister: 'variant form of Mr, often used humorously or with offensive emphasis ex: Look here, mister, I know all.

To finish at this point, subjectivity lies in personal choice by omitting words or expressions without using any equivalence in the target language.

II.5.2.2- Choice of words and expressions

At this point, we are going to highlight the translator's personal interferences through the choice of the fitting words and expressions to render the intended meaning.

Example

"و كنت قد اتخذت قرارا حاسما آخر في تلك الأيام هو ألا أشاهد على شاشة

التلفزيون خروج المقاتلين الفلسطينيين من بيروت". (طاهر: 211)

"-I had made another firm decision in those days not to watch the exodus of Palestinians freedom fighters from Beirut" (ABDEL WAHAB: 233)

The problem in this example is the interpretation of the word "مقاتلون" that means according the Arabic dictionary القاموس العملي للقانون الإنساني

المقاتلون هم أشخاص مخولون باستخدام القوة...قد لا يخضعون للمحاكمات الجنائية لمشاركتهم في الأعمال العدائية

(ar.guide-humanitarian-law.org, visited on April,29th)

The equivalent significance given by the translator is "Palestinian Freedom fighter", as its name indicates, " they are 'people fighting' for the freedom of Palestine" (www.historylearningsite.co.uk, visited on April 30th).

Since the word 'مقاتلون' in the source text means; those who kill people to protect themselves, the translator chose the expression 'freedom fighter' rather than "killers" that has a pejorative meaning comparing to "fighter". Translator's subjectivity is visible since the expression 'Palestinian Freedom Fighter' that is normally used by nationalists and all the supporters of the Palestinian cause to render the expected meaning of the word in the source text and convey it to the reader in the target language. To conclude with, what Skopos theory states is that one must translate, consciously and consistently, in accordance with some principles respecting to target text which means the fitted word here is 'fighters' rather than killers that may give a bad image of these freedom fighters.

II.5.2.3- Repetition of words

In this section, we study the translator's interferences to emphasize on the meaning while translating this passage; by repeating words rather than using personal or relative pronouns to avoid repetition as it was done in the source text.

Example

و حاولت ألا أفكر في أن أمريكا هي التي زودت إسرائيل،...و هي نفسها التي ترسل المبعوث ... أنه هي القاتل وهي المعزي...هي نفسها أيضا التي توسطت... مادامت قد قررت و أرسلت بالفعل تلك القوة العسكرية (ظاهر : 210)

"I tried not to think that it was the same US, which had supplied Israel...that had also sent an envoy...that it was both the murder and the condoler...that it was the very US that also mediated the evacuations of the resistance forces from Lebanon". (ABDEL WAHAB: 232).

As we can notice, the author in the source text talked about the powerful United States of America that used its evil and immoral actions to lend a hand to Israel in fighting the Palestinians in Lebanon ' أمريكا هي التي زودت إسرائيل ' Lebanon . Thus, the translator also preceded in the use of repetition mainly the initials US; commonly known as the United States of America, as a linguistic device.

The translator referred to the repetition of words by the " aim " of stressing on some facts or ideas. In this example, basing on the translator's subjectivity, repetition of US indicates the author's intention to be near the Arabic population especially Palestinians; even if he was living in America and speaking a foreign language as a first language he was still sympathizing and remaining with the Palestinian cause. By this doing, his main " purpose " as Skopos theory argues was to show to the whole world that the US is behind all the devils and the instability in the world. Through this analysis, one may judge that the translator is not

“loyal” to the source text since he repeated the word US whereas the author used the word 'هي' once, and to avoid repetition in the source text, he used the third personal pronoun 'أمريكا'.

Relying on Skopos theory, the translator is managing freely in his process of translation to render the meaning in the target language without changing the intended meaning in the source text.

II.5.3- Stylistic components

At this stage, we are going to examine the translator's subjectivity throughout Skopos theory, this time our interest should be for stylistic components, since each translator writes in his own style.

Example one

من مات في الحرب رحمه ربه هنئنا له من مات في الحرب". (طاهر: 212)

"God has been merciful to those who died in the war; I envy those who died in the war" (ABDEL WAHAB: 238)

In this example, the author of the source text used the expression 'هنئنا له' to applaud the martyrs that died during the war in Palestine as they died for the right cause. However, the translator used the expression “I envy”, and he could use the word ‘congratulate’ like it was said in the source text. By this, we can appreciate in this example a hidden meaning; that the translator was touched and concerned by these massacres like all the Arabs and Muslims in general.

The translator Farouk ABDEL WAHAB's subjectivity is clear when he interpreted this idea in his own style in which we may understand that even he, himself, wanted to serve this cause since he said “I envy” it's more subjective since he added the personal pronoun ‘I’. So, the target reader especially English people would feel compassion with the Palestinian

victims and martyrs who suffered for long time. Drawing from Skopos theory, literary translation cannot be away from personal interferences.

Example two

لكن صدقه يا أستاذ مارأينا هنا تهون جنبه رؤيا يوحنا. (طاهر: 212)

-What we have seen here makes John's revelations look like child's play
(ABDEL WAHAB: 238)

The author of the source text used a religious expression 'رؤيا يوحنا' which means

تفسير سفر رؤيا يوحنا اللاهوتي-المقدمة، (شرح الكتاب المقدس-القس أنطونيوس فكري): يوحنا
كان شاهدا على أحداث عظام قام بها المسيح...عذبه الإمبراطور دومتيانوس في نهاية أيامه،
ألقاه في زيت مغلي ولما فشل إذ كان الرب يشفيه نفاه إلى جزيرة بطرس.

(st-takla.org, visited on Mai,1st)

The author of the source text aimed to show for the reader mainly the Arabic Christians that the massacres in "Sabra and shatila" camps that terrified and shocked everybody there even the journalists.

The translator Farouk ABDEL WAHAB here received the source text and savored it in his own perception. Thus, he rendered the intended meaning in the source text to the reader in the target language; on the one hand, through the use of the equivalent religious expression in English "John's revelation". In this way the reader would understand that what the journalists reported on TV about the massacres in "Sabra and Shatila" didn't show the whole reality.

On the other hand, the translator's subjectivity showed by the addition of the comparison 'look like child's play'; which is a stylistic component to strengthen his personal interferences, and reveal to all people in the whole world Muslims and Christians that John's revelations were like a "child's play" comparing to what was happened in "Sabra and Shatila", and that journalists didn't show the whole terrifying and horrible crimes. Thus, drawing from

Skopos theory 'the translator as an expert, he is therefore responsible for deciding, whether, when, how etc., a translation can be realized' (Vermeer, HansJ, 2004: 235). This means that Farouk ABDELWAHAB in this example used this comparison 'like child's play' to tell the reader that the scenes of massacres that happened really there in Lebanon were more choking comparing to all what was reported by the journalists, so the shown scenes on TV were very simple and ordinary like a " child's play" that could never reveal the real images of the massacres in the Palestinian refugee camps. In this way, we deduce the translator's subjectivity in the perspective of Skopos theory since he had added freely this expression " child's play" that can convey the meant message in the source text.

In this section, we have examined how the Skopos theory can be practical in studying the literary translator's subjectivity in translating "الحب في المنفى" بهاء طاهر into English by the translator Farouk ABDEL WAHAB. We have extracted few examples and examined them to demonstrate the translator's freedom in expressing the same ideas in a different way, or if we can say in his own words and style in English language since it is a very simple and direct language; in contrast to the Arabic language which is full of images and idioms

In this chapter, we have studied the literary translator's subjectivity in the novel the novel "الحب في المنفى" written in Arabic by بهاء طاهر and translated into English language by Farouk ABDEL WAHAB in the perspective of two theories. Hermeneutic theory, on the one hand which confirms the translator's subjectivity in the sense that the translator is an active and creative agent in making meaning, thus understanding means creative 'interpretation' of the source text in the target language. Skopos theory, on the other hand that affirms the translator's subjectivity in the way that the translator is a main 'creative' agent in the process of intercultural communication basing on 'the purpose' of producing a new text in the target language, since the source text is composed originally for a situation in the source culture.

Conclusion

Literary Translator's subjectivity is a crucial issue in the discipline of translation, knowing that the translator cannot avoid the involvement of his personal interferences, cultural transfer as well as linguistic competences during the process of translation from one language into another, in view of the fact that each language is characterized by its own literary works' structure and content. This dissertation was undertaken to determine the central role of the translator while translating from Arabic into English language, and its importance in raising the same enthusiasm on the target text reader. For the sake of answering the advanced research questions and to confirm the hypotheses suggested in the general introduction, we have relied on two theories of translation; the first one is Hermeneutics as the interpretative theory, the second one is Skopos theory of the functionalism. Both theories emphasize on the translator's active interpretation of literary texts in the target language.

Therefore, the translator can also manifest his subjectivity in his work in the process of rendering the context and style of the source text relying on his personal interferences, reader awareness, and cultural consciousness.

To argue our subject of research, we have studied the translator Farouk's ABDEL WAHAB subjectivity in his process of translating mainly the chapters nine, ten and eleven in *novel "الحب في المنفى" بهاء طاهر* throughout Hermeneutic and Skopos theory; when we read both the original and the translated version of this novel, we have observed that the translator has made a great deal of managing in his process of translating; providing that the literary translation is interwoven with more social elements and linguistic features such as; idioms and metaphors that are meaningful in Arabic language and culture .

In brief, it is through our analysis of the translation, we come to argue that he was influenced profoundly by the Palestinian cause mainly the described events in this novel " Sabra and Chatila " in 1982. Therefore, the translator of this novel injected his own style and

attitudes to adapt his work to the reader in the target language and the hosted culture and to make sound these inhuman dealings.

From the examination of the extracts listed in the second chapter, we have found out Hermeneutics and Skopos theory are both practical in studying the translator's subjectivity in this literary work, as we have illustrated that the translator supplied his translation by personal interferences that are due to the cultural background and linguistic competences under the light of Hermeneutic theory, on one hand, since it allows the translator to resort to the explanatory strategy by creating a new literary work to convey the literary figures that didn't have the equivalent literary features in the receptive reader's culture and target language. On the other hand Skopos theory that gives the translator the decision making, according to the cultural background, linguistic competences, and stylistic components, in his translation which is designed to fulfill what is assumed to be the needs of the reader in the target language.

Thus the translator Farouk ABDEL WAHAB managed in his own will by the omission, addition and the selection of the fitting words or expressions by the "purpose" of creating a new literary work which would eventually meet the reader's expectations in the target language.

In the light of the above analysis, we come to the conclusion that the whole process of the literary translation cannot be completely free from translator's influence; thus we affirm the previous hypotheses by the following results:

- First the translator's subjectivity manifested in literary works more than any kind of texts because it is full of literary devices and stylistic components to render in the target language.
- Second, any translation in itself is a piece of art created in the target language that aims to enlighten any fact in the source text.

- Third, personal interferences would be involved since the target language has got a specific structure and the target language reader has got a different culture, so the translator has an important role in combining all these to fit his translation. Hence, the translator is free or in other words he is allowed to perform his subjectivity, at some extent, to produce and create a new literary piece of work. Meanwhile, the translator's subjectivity lies in the unification of creativity and his awareness of the restrictions to preserve the source text print.

At the end, we come to conclude our research paper by inviting literary translators to give much importance to the literary translation from Arabic language into English language as it was given to the literary translation from English into Arabic language. On the one hand, the translator's can create a new literary work by involving his personal interferences, since the translator's status is elevated by stressing on his subjective role. On the other hand, In order to attract the readers' attention in the target language to discover the Arabs' culture and history. Furthermore the literary translation helps cultures to reach collaboration and plays an important role in the intercultural communication by increasing awareness between diverse cultures and nations.

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Appendix

English/Arabic Glossary

English	Arabic
<u>A</u>	
Active	فعال
Addition	إضافة
Aesthetic	جمالي
Aim	هدف
Allowed	مسموح
Artistic	فني
Authorized	مرخص
Awareness	إستوعاب
<u>C</u>	
Choice	اختيار
Commission	تفويض
Creative	مبدع
Cultural consciousness	وعي ثقافي
Culture	ثقافة
<u>D</u>	
Dethrone	خلع
Dichotomy	ثنائية
<u>E</u>	
Enlighten	توضيح
Equivalent	نظير
Explanatory	شرحي
<u>F</u>	

Faithfulness	وفاء
Focus	تركيز
Freedom	حرية
Functionalist	وظيفي
<u>H</u>	
Hermeneutic	تفسيرية
High light	إبراز
Intentionality	قصدية
Influence	التأثير
Ignorance	تجاهل
Inferior	أدنى
Issue	إشكالية
Involvement	تدخل
Implied meaning	معنى ضمني
<u>L</u>	
Linguistic competence	كفاءة لغوية
Literary text	نص أدبي
Loyalty	أمانة
<u>M</u>	
Mechanical	آلي
<u>O</u>	
Objectivity :	موضوعية
Omission	حذف
<u>P</u>	
Process of translation	عملية ترجمة

Personal interference	تدخل شخصي
Purpose	غاية
<u>R</u>	
Restrictement	تقييد
Recognition	إعتراف
<u>S</u>	
Skopos theory	نظرية غائية
Source text	نص أصلي
Strategy	وسيلة
Subjectivity	ذاتية
Successful	ناجح
<u>T</u>	
Target text	نص الهدف
Translator subjectivity	ذاتية المترجم

Arabic/English Glossary

أ	
إنجليزي	عربي
Highlight	إبراز
Choice	اختيار
Inferior	أدنى
Awareness	إستوعاب
Issue	إشكالية
Addition	إضافة
Recognition	إعتراف
Mechanical	آلي
Loyalty	أمانة
ت	
Influence	تأثير
Ignorance	تجاهل
Involvement	تدخل
Personal interference	تدخل شخصي
Focus	تركيز
Hermeneutic	تفسيرية

Commission	تفويض
Restrictement	تقييد
Enlighten	توضيح
ث	
Culture	ثقافة
Dichotomy	ثنائية
ج	
Aesthetic	جمالي
ح	
Omission	حذف
Freedom	حرية
خ	
Dethrone	خلع
ذ	
Subjectivity	ذاتية
Translator subjectivity	ذاتية المترجم
ش	
Explanatory	شرحي
ع	
Process of translation	عملية ترجمة
س	

Purpose	غاية
ط	
Active	فعال
Artistic	فني
ث	
Intentionality	قصديّة
ك	
Linguistic competence	كفاءة لغوية
م	
Creative	مبدع
Authorized	مرخص
Allowed	مسموح
Implied meaning	معنى ضمني
Objectivity	موضوعية
ن	
Successful	ناجح
Source text	نص أصلي
Target text	نص الهدف
Literary text	نص أدبي
Equivalent	نظير

Skopos theory	نظرية غائية
هـ	
Aim	هدف
و	
Strategy	وسيلة
Functionalist	وظيفي
Faithfulness	وفاء
Cultural consciousness	وعي ثقافي